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A Photographic Essay on Canada's Houses of Parliament

Government Publications
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by Chris Lund of The National Film Board and Malak

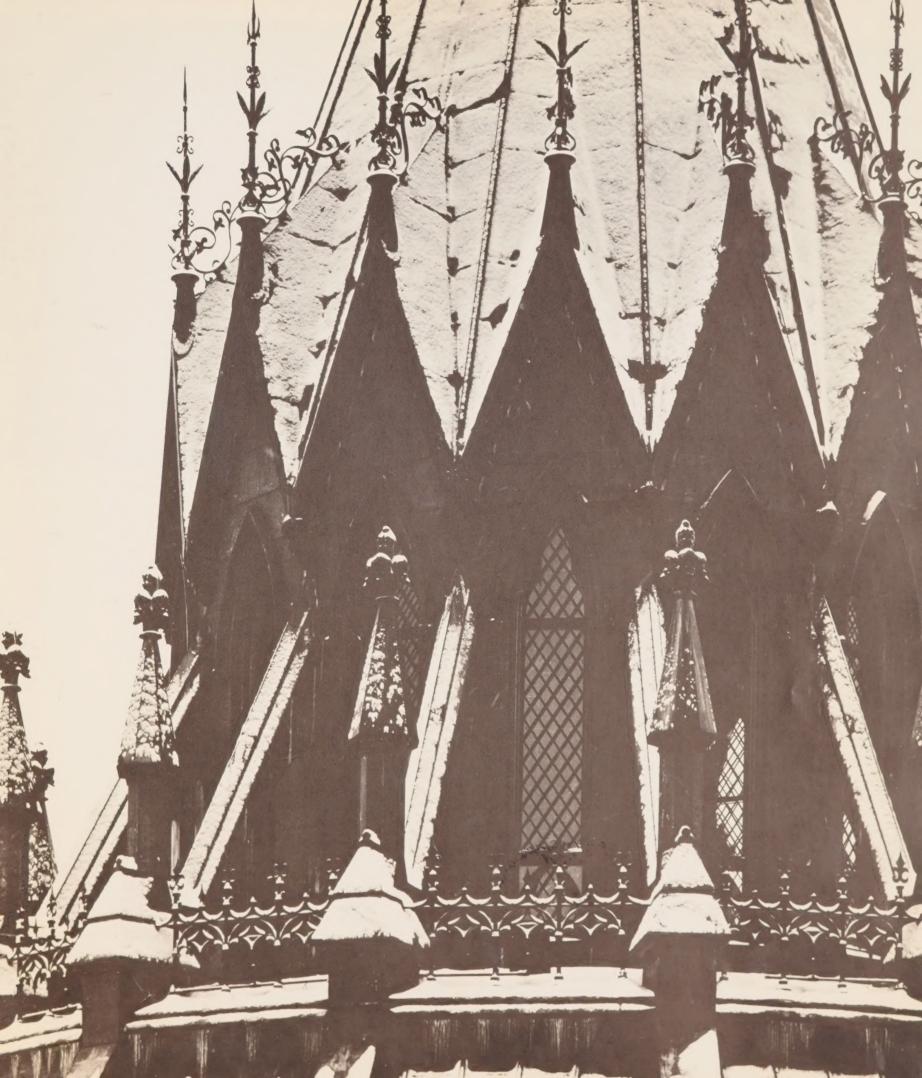
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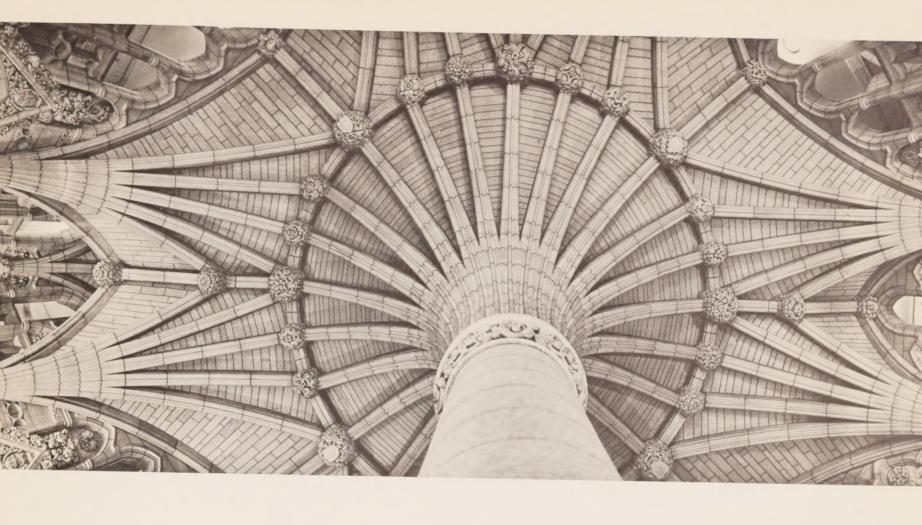
Produced by The National Film Board of Canada

Executive Producer Lorraine Monk











Foreword

I am very glad to accept the invitation to write a brief foreword to this excellent book on Canada's Houses of Parliament. The National Film Board is to be congratulated on its production, not only because of the most interesting article by Mr. Stanley Cameron, but by reason of the superb photographs which adorn the book.

We are inclined to take this historic building for granted and fail to realize what an architectural achievement it is. Indeed, we seem today to be more intent on pulling down old buildings than in preserving and treasuring them, so I am delighted to have an opportunity to comment on a structure which, fortunately, has been not only retained but renovated.

Mr. Cameron has pointed out that the selection of Ottawa as the capital of the new Dominion was subject to fairly severe criticism in various quarters, which included Lord Monck, the Governor. The passage in the writings of Goldwin Smith (not the warmest of critics) is doubtless well known. The reader will remember his description of Ottawa — 'A sub-Arctic lumber village converted by royal mandate into a political cockpit'. History has made nonsense of this cynical comment. Ottawa is a place of great natural beauty, embellished by the unfolding of the Capital Plan; it has, happily, become an object of pilgrimage for Canadians, with the Parliament Buildings as the focal point, and our feeling of nationality is strengthened by the fact that Ottawa provides a link between English and French-speaking Canada.

The style represented by the designs received in the competition for the buildings, were described variously, and in some cases in rather frightening terms, but 'Gothic revival' was chosen — and wisely, because it was the architectural manner which belonged to the period and was an honest expression of the mood of the day. Also, I hope it is not too fanciful to suggest that this style is essentially Canadian, not only because it is different from the legislative buildings in the United States, which as far as I know, have never been built in the Gothic style, but because it fits perfectly into its northern setting. The present Houses of Parliament, of course, as everyone knows, replaced the original buildings destroyed by fire, and for that reason are a revival of the Gothic revival. But who can doubt that John Pearson's design possesses grandeur and fine proportions, making it a most impressive structure.

It is well for us to have this tribute to a great building which stands for dignity and efficiency (as I know from personal knowledge), and is a splendid symbol of the country which it serves.

The Right Hon. Vincent Massey, C.P., C.H. Batterwood House near Port Hope

Virgant massey

Canada's Houses of Parliament are renowned as one of the finest examples of Gothic architecture in North America and their site on a craggy bluff overlooking the mighty Ottawa river is one of the most spectacular in the world. Every year, hundreds of thousands of Canadians and tourists from other lands visit the historic buildings, stroll through its vaulted stone corridors on conducted tours and take souvenir snapshots of the majestic Peace Tower. But even after repeated visits, the silent stones do not reveal all of their secrets. Recessed architectural details escape the casual visitor's eye and remote carvings remain virtually unseen. For these reasons, the present book was conceived and planned. It was not intended to be an architectural or historic study of the parliament buildings. It is basically and simply a photographic essay – an intimate probing by the camera into the farthermost places, to explore and reveal hidden detail, to capture and record its changing moods.





Canada's Houses of Parliament







A Photographic Essay

Produced by The National Film Board of Canada



Stones of History Canada's Houses of Parliament

Black and White Photography and Interior Colour by Chris Lund

Exterior Colour Photography by Malak

Executive Producer Lorraine Monk

Foreword by The Right Hon. Vincent Massey, C.P., C.H.

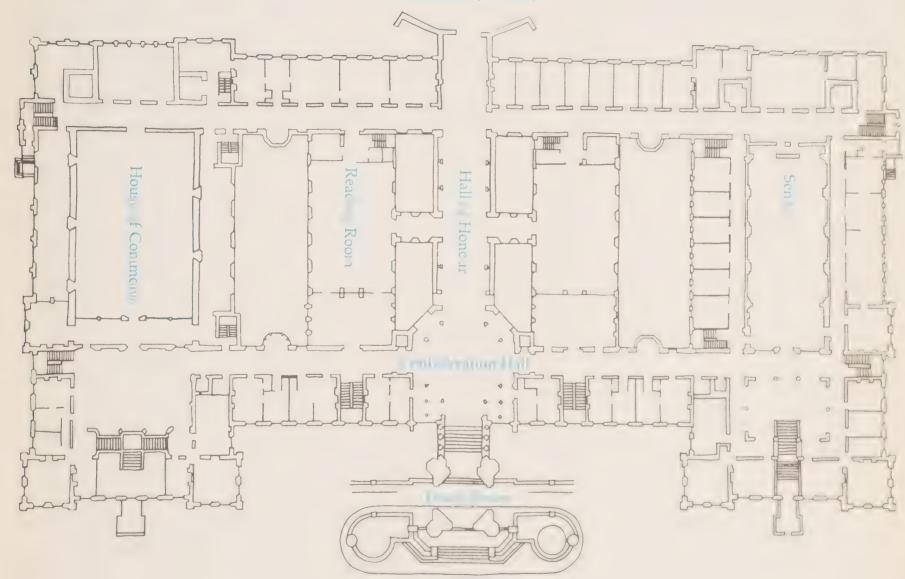
Text by
Stanley Cameron

Designed by William Newton

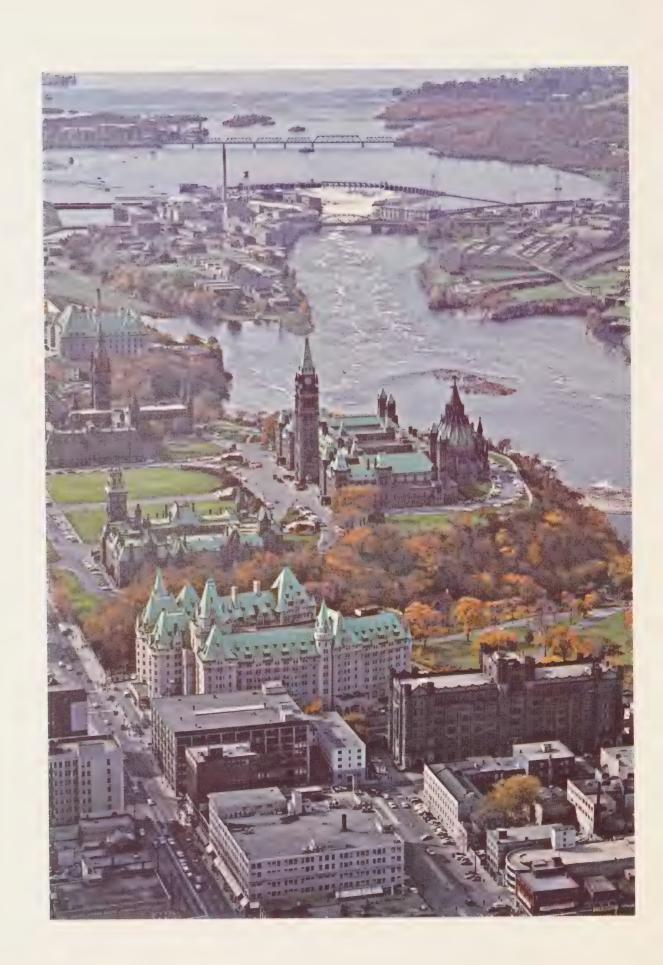
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Parliamentary Library



Main Entrance



Canada's Houses of Parliament

'It seems like an act of insanity to have fixed the capital of this great country away from the civilization, intelligence and commercial enterprise of this Province, in a place that can never be a place of importance . . . My confident belief is, notwithstanding the vast expense incurred here in public buildings, Ottawa will not be the capital four years hence.' In 1866 this confidential prognosis was tendered to the Colonial Secretary by Lord Monck, Governor of the Province of Canada.

Only eight years before, Queen Victoria had been asked by the Government of Canada to select a permanent capital for the Province. She chose Ottawa. That Ottawa was the least objectionable of 'a choice of evils' was the opinion offered Her Majesty by her most influential adviser on the matter, a former Governor, Sir Edmund Head. Sir Edmund was well aware that Ottawa was a compromise solution since there was no general agreement on the choice of Quebec, Toronto, Montreal, or Kingston. He stated bluntly to his Sovereign that the selection that would cause least offence to Upper and Lower Canada was the small lumbertown. The town, in fact, almost straddled the two Canadas: geographically, it was in Upper Canada, separated from Lower Canada only by the river after which it was named. Ottawa had its detractors as the capital of a country that stretched from the Atlantic Ocean to the Great Lakes, but history was to confirm the wisdom of the Queen's choice, wryly referred to as Canada's 'Westminster in the Wilderness'.

A twenty-nine acre tract of land on a rocky promontory called Barrack Hill, rising above the Ottawa River one hundred and fifty feet, was chosen as the site for the new capital's Parliament Buildings. 'The view is truly magnificent,' an 1867 guidebook to Ottawa proclaims, 'and cannot be surpassed on this continent nor in Europe. The broad river is in itself a beautiful object, but the vast extent of the distant forest and hill completely absorbs every attention. From this point the Chaudière Falls are distinctly seen, and considered by some to be more romantic than those of Niagara.' Comparing Barrack Hill to the site of Edinburgh Castle, a notable English author claimed the latter 'stands very well' but the steep approach from the town is a disadvantage not encountered in the Canadian capital.

To obtain plans and designs for the new Houses of Parliament, a 'national' competition was advertised in the Province's papers during May 1859. There was a first prize of £250 for the main building, and a like amount for the two departmental buildings. (Two premiums of £100 were offered for the designs that placed second.) In the advertisements, specifications called for buildings of a 'plain substantial' style, constructed from local materials. The cost was limited to \$300,000.00 for the Centre Block; \$240,000.00 for the departmental buildings.

Fourteen competitors had submitted sixteen designs for the main building by that autumn, and seven for the flanking departmental buildings. The 'plain substantial' styles of the designs received were entitled Classic, Italian, Norman, Elizabethan, Lombard-Venetian, Civil-Gothic and something called 'Plain Modern' although no record of the last plan exists to indicate what it might have been. 'Many of them evince great taste and skill,' wrote Deputy Commissioner of Public Works Keefer, 'and are highly creditable to the architectural profession of this province, especially when it is considered that it was limited in time and expense in their production.'

Mr. Keefer and Chief Architect Rubridge submitted an assessment of the designs to Sir Edmund Head, who claimed it was impossible to arrive at any conclusion from their report. 'They do not agree,' protested Sir Edmund, 'to the order in which the competitors are placed although they both agree in the selection of the whole from this number. With regard to the Parliament Buildings the design which Mr. Rubridge places *first* is the second in Mr. Keefer's view and Mr. Keefer's first is Mr. Rubridge's *third*. With regard to the departmental buildings they agree on the *first* design but Mr. Rubridge's second is Mr. Keefer's *third*.' The ultimate choice should be made, Sir Edmund felt, from those designs that comply to the specifications, on the merits of convenience and beauty.

A decision was reached in less than two weeks. A premium of £250 was awarded to the firm of Fuller and Jones for the winning Houses of Parliament design, and an equal amount went to the firm of Stent and Laver for the departmental buildings. Both designs were in the Gothic style and were described at the time as 12th or 13th Century Italian Gothic, with adaptations in deference to the climate of the country. The selection of Gothic was not surprising.

The revival of Gothic architecture in England was reshaping the country landscape and the city skyline. The great Ruskin added his unequivocal support to the Gothic Revival with the second edition of his *Seven Lamps*. 'In this style,' he wrote, 'let us build the church, the palace, the cottage; but chiefly let us use it for civil and domestic buildings.' England's Houses of Parliament had been completed in perpendicular Gothic; six years later Canada's were begun.

The team of architects for the departmental buildings was Augustus Laver and Thomas Stent. The latter, a son of a contractor from Lincoln, a town famous for its Gothic cathedral, came to Quebec City in 1855. Three years later, while in Ottawa, he and Laver completed a bird's-eye view of that city. It was lithographed in New York and on sale in Ottawa bookshops by the following spring. The team was already well-known to the public for an asylum and a new military hospital which they designed in Quebec City. Their reputation was enhanced when they captured the prize for plans of the new government buildings in Sydney, Australia.

The winning team for the Houses of Parliament was Fuller and Jones. Thomas Fuller of Bath, had already completed his famous St. John's Cathedral in Antigua when he arrived in Toronto in 1857 to form a partnership with Chilion Jones, another devotee of Gothic architecture. Together they built a small parish church in Stirling, Ontario, also called St. John's. After contributing to the Houses of Parliament designs Jones faded from the picture. By 1863 Fuller and a Charles Baillarge were appointed supervising architects of all the buildings on Barrack Hill. At the same time, an Order-In-Council removed Stent and Laver from their supervisory duties on the two departmental buildings.

Fuller then became sole supervising architect, in 1865, and surprisingly formed an architectural firm with the dismissed Laver as his partner. While Fuller oversaw the Ottawa constructions, the new team

designed the winning plans for the State Capitol in Albany, New York, and shortly after, the City Hall in San Francisco, where Laver set up an office and supervised the erection of the lavish building.

When Fuller returned to Ottawa in 1881 from Albany, it was as Chief Architect of the Dominion of Canada – a post he held until his retirement in 1897. In this capacity he designed all major federal buildings in Canada during the next sixteen years, including the Langevin Building in Ottawa, drill halls in Toronto and Halifax, and post offices in Hamilton and Victoria.

Neither the architects nor the contractors for the Parliament Buildings anticipated the massive excavations, which caused costs to skyrocket and work to stop in 1861. It had become necessary in many cases to dig seventeen feet below the contract level. Sewers and cold air ducts had to be dug as deep as thirty feet and through solid rock, then tunnelled another three hundred and sixty feet to the side of the hill. The estimates included no provision from the government for extra work. The original appropriation was being rapidly consumed. Construction came to a standstill. A Royal Commission set up to investigate the situation recommended that additional money be voted and new contracts signed, but only after a lapse of almost a year and a half was construction resumed.

The bulk of the stone for the exterior of the building was quarried in Nepean Township, twelve miles west of Ottawa. This material, a buff coloured sandstone, was used as rough shoddy or fill. 'The effect of this sandstone is better than we anticipated,' wrote Fuller with immense satisfaction. 'The tints are so varied that the appearance of the Buildings, when completed, will be rich in the extreme.' From a quarry owned by a Toronto businessman came, duty-free across the border, the Ohio sandstone used for dressings, gablets and pinnacles. The contrasting red sandstone for window and door trim was shipped from Potsdam, New York. These materials can still be seen on the East and West Blocks and the Parliamentary Library. The original roofing, now done in copper, was a dark grey slate from the State of Vermont, relieved by a band of light green slate from the same source.

As many as seventeen hundred were employed on the construction of the buildings during peak periods. On October 16, 1863, the Clerk of the Works reported three hundred and twenty-two men on the payroll, including sixteen each of marble polishers and stonecutters, fifty-seven carpenters, nine bricklayers, five plumbers, ninety-one labourers, and thirty-six boys. Salaries varied from eighty cents per day for labourers to one dollar and fifty cents for carpenters and plumbers. The highest paid craftsmen were the stone and wood-carvers at two dollars and forty-five cents. A driver with a wagon and team of horses received two dollars and seventy cents a day; a single horse earned a dollar twenty less. The working day lasted ten hours.

Grievances and strikes were not uncommon. The Stonecutters' Association posted a handbill on April 9, 1864, claiming that 'there have been more strikes on this Parliament building than on any other job on this continent . . . the most despotic slave-owner in the Carolinas might at least have listened to a humble request from his sable servant.' The stonecutters had asked to be paid by the day rather than by the recently innovated practice of piece-work. They protested that although one or two men might make as high as two dollars and fifty cents per day, others made considerably less – some, as little as six cents an hour – owing to faults in the rock.

In the midst of the Civil War then being waged in the United States, Thomas Fuller went to Washington with a letter of introduction from the Governor of Canada to the British Ambassador. The supervising architect wanted to inspect the lighting system recently installed in the Senate and the House of Representatives. It delighted him. Old-fashioned gasoliers had been replaced by twelve hundred gas jets installed nine inches above a false, glass ceiling. 'The light is sufficient and very pleasing as the nearest possible approach to daylight,' Fuller reported enthusiastically, 'It is the most perfect artificial light I ever saw.' Canada's Houses of Parliament, alas, were not to be illuminated in such a manner. Instead, hanging, wheel-shaped gasoliers were installed in the Commons and Senate, giving the predicted luminosity, along with considerable glare, shadow and heat.

The English novelist Anthony Trollope visited Ottawa in the 1860's and later wrote his impressions of Canada's new Parliament Buildings. 'I have no hesitation to them as regards beauty of outline and truthful nobility of detail . . . I know of no modern Gothic purer of its kind, or less sullied with fictitious ornamentation. Our own Houses of Parliament are very fine, but it is, I believe, generally felt that the ornamentation is too minute; and moreover, it may be questioned whether perpendicular Gothic is capable of the highest nobility which architecture can achieve.' Concerning the library, of which he saw only a model and the outside wall to a height of ten feet, he felt that if it were constructed according to plan, it alone would be 'worthy of a visit from English tourists.' It was constructed according to plan.

By 1865, the Houses of Parliament and departmental buildings were sufficiently advanced for many of the government departments to move up from Quebec. In Ottawa, the government furniture that had survived the moves by rail between the ambulatory capitals, Toronto and Quebec, was upholstered and refinished. Fourteen new safes for valuables of the various departments, and additional new furniture, were purchased for the spacious new buildings. The Province of Canada, which has so long awaited permanent quarters, celebrated on June 6, 1866, its first opening of parliament – and, ironically, its last. A new chapter in Canada's history was soon to unfold.

On July 1, 1867, the Province of Canada with New Brunswick and Nova Scotia joined to form the Dominion of Canada. The Houses of Parliament built for the old Province of Canada became the home for the new Dominion, and found itself already suffering from growing pains. To accommodate new members from the Maritimes, the Commons Chamber had to be altered. Sixty-four more chairs and thirty-two new desks were installed. Even the press gallery was expanded from twelve to twenty-two seats. In the cloak rooms of the Commons a hundred and ninety-four hat boxes were installed, one for each member, with locks.

The Library of Parliament was not completed until nine years after Confederation. It is modelled on the Reading Room of the British Museum and polygonal in form. The great height of the lanterned dome, one hundred and forty feet above the floor, is supported by a stone wall four feet thick, with massive buttresses and flying buttresses, their appearance lighted by pinnacles. It is not unlike the chapter house attached to a Gothic cathedral. The stone used for the library is the same as that employed on the other buildings.

The Galleries above the main floor of the library are divided into eight projections, each with a coat-of-arms: one for the Dominion

and one each for the first seven provinces to enter Confederation — Quebec, Ontario, New Brunswick and Nova Scotia in 1867, Manitoba in 1870, British Columbia in 1871, and Prince Edward Island, the last before the turn of the century, in 1873. The gallery floors were originally covered with plate glass one inch thick, to allow the maximum possible penetration of light from above. Artificial light was supplied by three hundred and ninety-three gas jets, some of which, now converted to use electricity, can still be seen in the library.

The interior woodwork of the library was contracted to Israel Page of Montreal. The shelves and panelling are elaborately carved in white pine from the Ottawa Valley. The Gothic entrance door, connecting the library with the Houses of Parliament, displays deeply incised figures of Canadian wild animals including mink, fox, beaver, raccoon, heron and eagle. Ash, oak, cherry and walnut – all native woods – form the rich parquetry floor.

The library, the last part of the parliamentary complex to be finished, was formally opened with a grand ball held by the Governor General, Lord Dufferin. Carriage after carriage arrived on the spring evening of March 27, 1876, and fifteen hundred guests, gaily apparelled in costumes of every imaginable sort, were received in the decorated Senate Chamber.

By that year the West Block's Mackenzie Tower had been completed. In a short time the tallest tower on Parliament Hill became a famous landmark. In the same year, the west wing of this building had been extended to its present northern extremity to provide additional office space. Later each L-shaped departmental building was enclosed to surround a central court — an adjustment that brought them into conformity with the original plans.

The need for more space (Saskatchewan and Alberta joined the Dominion in 1905) was so pressing by 1912 that a west wing was added to the Houses of Parliament. Even this proved inadequate within a short time, and a parliamentary committee was appointed to investigate the possibility of adding an extra storey to the front of the Houses of Parliament. The committee never had time to submit its recommendations to Parliament.

At 8:50 pm, on the cold winter evening of February 3, 1916, a Member of Parliament was browsing through a newspaper in the Reading Room of the Commons. 'I felt an unpleasant heat from behind and turned,' Mr. Glass testified. 'It looked so simple – no flame or anything.' He left the room and beckoned to the policeman stationed outside the Speaker's quarters. 'There's a little blaze here,' he called. Within minutes it was impossible to enter the room. The flames, fed by newspapers and the varnished and oil-saturated woodwork, raged out of control. The room became a blazing inferno.

Ten minutes after the fire was first noticed, the chief doorkeeper of the Commons, much to the amazement of the Members, raced onto the floor of the chamber shouting, 'There's a big fire in the Reading Room – get out quickly!' Barely were these words uttered when billows of dense black smoke and flames poured into the chamber, as Members fled into the night without hat or coat. The last debate on the floor had been over a fish bill intended to encourage 'the greater consumption of fish throughout Canada.'

Thirty minutes later came the first of five explosions, which lifted the roof and sent flames a hundred feet into the air. Soon the entire building was enveloped in flames. Throughout the evening, as firemen, policemen, and soldiers battled the blaze, the clock in the tower kept tolling the hour. At midnight, the bell struck eleven times, failed to sound a twelfth time, and shortly after crashed to the ground. By morning, the once glorious structure was a ruin of twisted iron and rubble smouldering behind a proud facade.

Seven people lost their lives: two women visiting the wife of the Commons Speaker in the Speaker's residence, two Dominion Policemen, two employees of the building, and Bowman Brown Law, Member of Parliament from Yarmouth, Nova Scotia.

The iron fire door separating the library from the Houses of Parliament was closed in time to prevent any major damage to Fuller's grand library. In the Commons Reading Room, however, were housed forty thousand volumes of rare bibles and valuable documents dating back to the French Régime. All were lost in the conflagration of 1916.

At three o'clock on the following afternoon, Members of Parliament met in what was to become the home of Parliament for the next four years, the auditorium of the Victoria Memorial Museum. Completely outfitted offices for the Members were made ready within three days in the various museum galleries. The mace, symbol of authority for Parliament, which had been saved from the Montreal fire of 1849, was lost in this costly blaze. The Senate mace was used temporarily. The Members of the Senate found themselves installed in a chamber of traditional red in the west wing of the museum.

Canada was at war. Aliens were strongly suspected of being responsible for the fire. In the two weeks preceding the blaze, precautions had been taken to triple the guards at the Houses of Parliament. Only the main entrance was in use, and all people entering were carefully scrutinized. An investigation into the cause of the fire was begun but its results proved inconclusive. The tragic fire, whether accidental or intentional, deprived Canada of its parliamentary home and of a unique historic monument predating Confederation.

Within two weeks of the fire, architects John A. Pearson and J. O. Marchand submitted, at the request of the government, a report on the walls still standing and, in the event of reconstruction along the same lines, their probable value. The architects assessed the outside walls at two million dollars and they estimated an additional four million dollars would be needed to rebuild the structure.

A joint parliamentary committee, set up to oversee the restorations, recommended that an additional storey be added to the front for office accommodation, but 'without a change in the general character and style of the architecture.' The architect hired was John Pearson of the Toronto firm Darling and Pearson. The contractors were Peter Lyall and Sons Ltd. of Montreal.

The gutted building revealed on further examination that the existing walls were incapable of holding an extra storey; the masonry was bone dry. Cracks were discovered, also, in the southern wall, the effect of building the southeast corner on earth eight inches above bedrock. The entire building had to be razed leaving the solitary library of Thomas Fuller in full view.

The cornerstone was relaid on September 1, 1916, by Field Marshal, His Royal Highness, the Duke of Connaught. It had been 'well and truly laid' fifty-six years before by his brother, King Edward VII, then the Prince of Wales. Now, sealed inside it, were five and tendollar gold coins of 1912, the first gold coins minted in Canada, and other coins of 1916 issue, postage stamps, and local newspapers.

The building committee requested that the new Houses of Parliament be ready for occupancy by the autumn of 1917. The request was politely rejected by Pearson. He pleaded that a structure of such magnitude could not be built in so short a time. In fact, it was not until early in 1920 that the building was formally opened.

The task of obtaining skilled men and suitable materials became increasingly critical as war continued. Men were joining the armed forces for duty overseas; factories like contractor Peter Lyall's woodwork shop in Montreal were turned into munitions works. Strikes, scarcity of steel and other goods, along with rising costs, plagued the architects and the contractors. Even horses were at a premium. The cost of labour rose a full hundred per cent between 1916 and 1920; materials climbed a staggering one hundred and forty-four per cent. Yet less than four years after the wartime ceremony of laying the cornerstone, the Centre Block was ready to be occupied.

The present building is a stone structure with a frame of steel. The floors are principally tile, with the exception of the concrete ground floor. The exterior walls are backed with hollow tile and brick. As in the old building, Nepean stone is used for the fill, or rough shoddy, Ohio sandstone for trim and decoration. The courts, air towers, light wells, chimneys, and penthouses are built of Wallace sandstone from Nova Scotia. This stone had not been used on the old building.

The red Potsdam stone that had framed the windows and doors of the old building was missed by many of the older residents of Ottawa. The red stone did not 'harmonize', Pearson felt. 'Gothic architecture symbolizes strength,' he told reporters. 'It should give a suggestion of solidity. To add anything of a nature extraneous to the suggestion of massiveness, defeats its purpose . . . Instead of beholding the wall surface the eye is caught by the red. This gives an uneven tone. There is nothing restful about it. The new building on the other hand gives a feeling of repose.' Many critics feel, however, that, like the departmental buildings, the original building was less stern and more closely allied to the romantic spirit of Gothic architecture.

The new interior corridors and stairways are made of Tyndall stone quarried in Manitoba. This limestone is from a 'liver' rock formation which allows blocks of any size to be cut. 'For a Gothic job the freckle marking gives a more interesting surface,' Pearson explained. These marks are caused by fossils in the stone. Tyndall sandstone pre-dates the stone of the Niagara escarpment and the rocks of Alberta that reveal the story of the dinosaur.

Unlike the old, the new building does not have living quarters. The Ottawa Evening Journal commented vigorously on this subject: 'Residential quarters are not necessary for the Speaker in the new Parliament building. Arrangements for his comfort can be provided without turning the structure into a species of boarding house. The dignity of the Speaker should be upheld in every way but pink teas in the Parliament buildings are not essential to the Speaker's dignity.' The Speaker of both the Commons and the Senate do have elegant suites of rooms, panelled and intricately carved. Although tea is served in the drawing rooms, and dinner in the private dining rooms, the apartments are not used as residences. Unlike the former living quarters, they have neither cellar, scullery, nor bedroom.

Considering the size of the building, the amount of carving executed in Pearson's time was not extensive. The interior carving included the base of the column in the main rotunda, or Confederation

Hall, several caricatured heads of past parliamentarians in the Commons lobby, two elaborate canopies in the Senate Chamber, and most of the carvings in the Memorial Chamber.

The exterior carving, with the exception of the main entrance arch and massive lion and unicorn, was done under Pearson's surveillance. Included in the work of that period are the four projecting tower gargoyles, the smaller tower gargoyles, and the soldier and sailor reliefs. In addition, the south walls flanking the Peace Tower hold a number of gargoyles: one a grotesque body with the head of Thomas Fuller, the architect of the original building, and an amusing one of architect Pearson himself. The heads of two allied First World War premiers are nearby, Lloyd George of England and Orlando of Italy.

No carving was carried out from 1929 to 1936. Then Cléophas Soucy was hired as chief sculptor and the capable Couer de Lion MacCarthy as sculptor. MacCarthy, well known for his war memorials, contributed the huge lion and unicorn at the main entrance, the maids of Agriculture and Industry immediately inside the main entrance, and the bust of Queen Victoria over the Senate throne.

Soucy himself modelled the main entrance arch of the Peace Tower. He incorporated into the huge arch coats-of-arms within a motif of native foliage, animals and birds. The outside work was nearly completed by 1938. Work began on the extensive bosses in the Hall of Honour but was discontinued at the outbreak of the war. Carving resumed in 1947 and the Hall of Honour was completed three years later. Carving is still being carried out elsewhere in the building.

The Peace Tower of the Houses of Parliament, unlike the former tower is a *campanile*. Gothic towers are traditionally an integral part of the structure. The free-standing walls of the Peace Tower are of Nepean sandstone; they are unsupported by steel, and rise three-hundred feet from base to bronze flagstaff. The roof is reinforced concrete covered with copper. The tower contains a lookout, a clock with four faces sixteen feet in diameter, the Memorial Chamber honouring Canada's servicemen, and a carillon.

Concerts are heard regularly on Parliament Hill from the Peace Tower carillon. The sixty-ton instrument, developed from the 17th century chiming clocks in Dutch and Flemish cities, contains fifty-three bells with a range of four-and-a-half octaves. The bells range in size from the ten-pound A-bell eight inches in diameter to the twenty-two thousand four-hundred pound bourdon tuned to E. It is the bourdon which strikes the hour.

The carillon is played from a large keyboard similar to that of an organ. The keys have a depth of stroke of about two inches. To play, the keys are usually struck with the closed fist, but in the case of the heavier bells, which are fixed, the carillonneur must use his feet. Connected wires swing the clappers against the bells.

Musicians come from all over the world to study this superbly tuned carillon. Canada's Peace Tower contains one of the earliest and finest carillons in North America.

In the Peace Tower is the Memorial Chamber, dedicated to the men and women who gave their lives in the service of their country. The room is situated directly above the main entrance. On its walls flanking three stained glass windows are carved the regimental badges of every French, British and Canadian battalion involved in the history of North America. The building's architect substituted these military badges for more conventional Gothic ornamentation.

The Altar of Sacrifice, occupying the central position in the Memorial Chamber, contains the Book of Remembrance with the names of Canadians who died in the service of their country. The altar stone was quarried in John A. Pearson's native Yorkshire and was a gift of the British Government. Stones from the major battle-fields of France and Belgium are incorporated in the floor and walls of the room. The white stone of the vaulted ceiling, a gift of the French Government, is from Château Gaillard.

The sculptor Ira Lake of Buffalo, New York, worked on the Memorial Chamber under the supervision of the architect. The small, august room composed of mullioned, stained-glass windows, cusped arches and fan-vaulted ceiling, has something of the grandeur of a Gothic cathedral. This national shrine is a fitting and dignified monument to the Canadians who have paid the supreme sacrifice for their country, and to the principles of the parliamentary institution under which Canada is governed.

In the corridor leading from the Hall of Honour to the Commons Reading Room are heads, carved in stone, of ten outstanding correspondents who played an important role in the development of Canada. Included are P. D. Ross, Senator Charles Bishop, Henri Bourassa, Hon. Israel Tarte (journalist and Minister of Public Works in Laurier's cabinet), Hon. Frank Oliver (journalist and Minister of the Interior in the same cabinet), Robert White, J. W. Dafoe, John Ross Robertson, Hon. Joseph Howe (Secretary of State in Macdonald's cabinet), and Senator Gratton O'Leary.

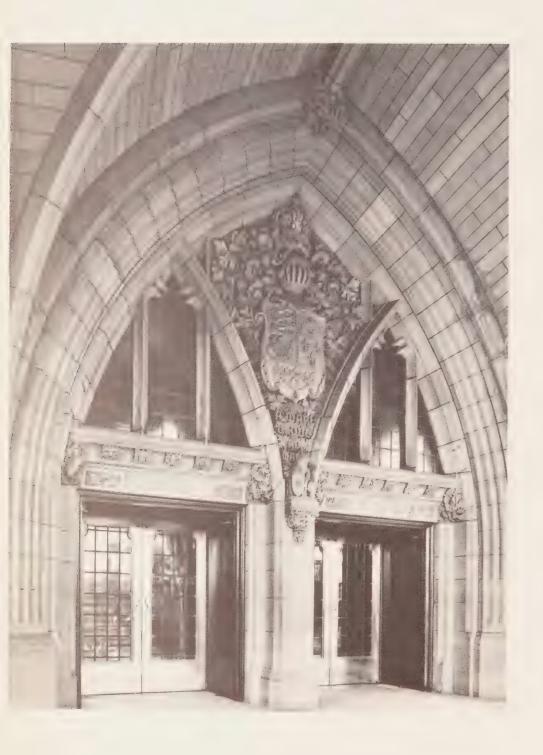
Senator O'Leary, an eloquent journalist familiar with both the old and new Houses of Parliament, was not unhappy to see the old building replaced. 'Despite all its outward stateliness suggesting commodiousness as well as architectural beauty and simple dignity, the interior left much to be desired. The corridors were narrow; the rooms cramped and dingy; the decorations commonplace and inferior.'

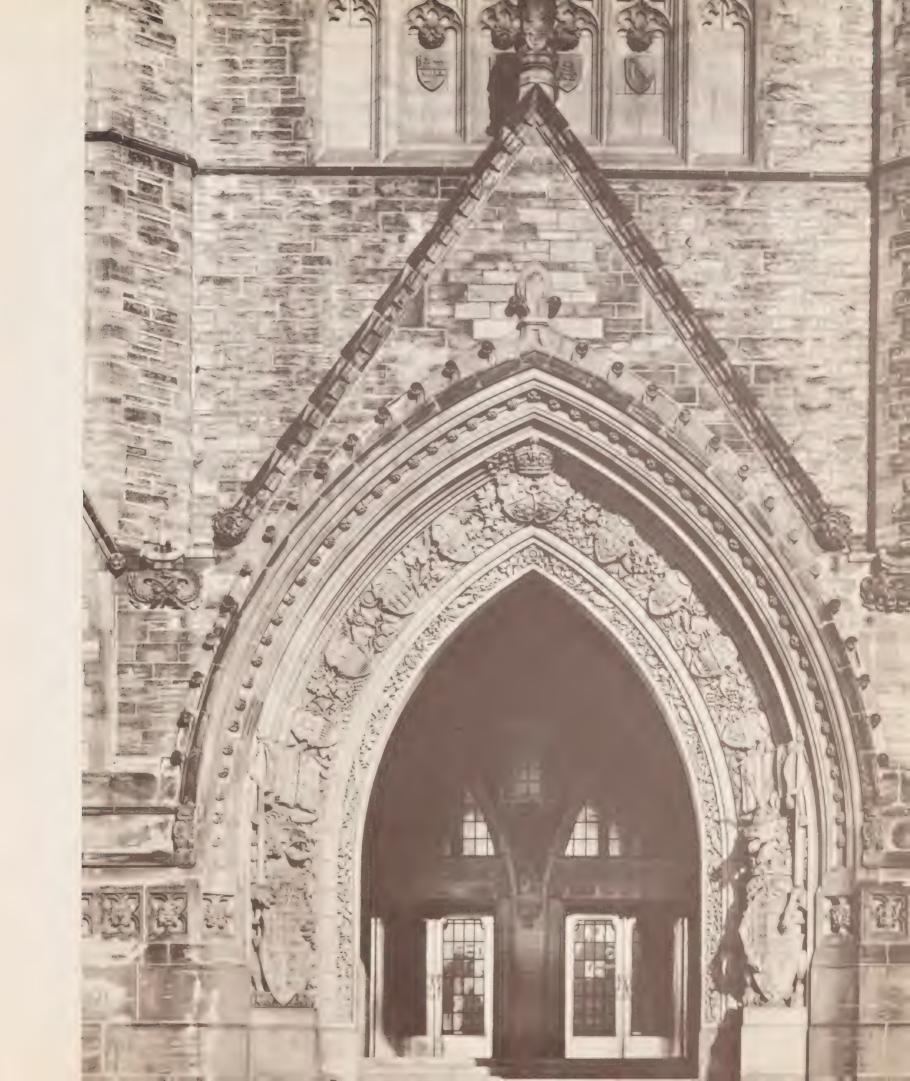
As for the new building, O'Leary was delighted with its conception and execution. John Pearson was singled out — quite rightly — as the person who under the surveillance of a parliamentary committee familiar with the old building and sentimentally attached to it, created a new and exciting Houses of Parliament for Canada. The difficulty of constructing the building during wartime, did not adversely influence the architectural accomplishment of Pearson. O'Leary went on to say that 'Architect Pearson, to whom, more than any other person this great national structure is due, is an idealist and an artist who does not permit his idealism or his sense of the artistic to interfere with his conception of what is practical and efficient.' As a journalist, O'Leary was delighted with the press gallery, the reporters' work room and lounge complete with fireplace, but was most of all delighted with the 'sound-proof snuggery' where the reporters could 'entertain and make merry to their hearts' content.'

Canada's Houses of Parliament and the flanking departmental buildings form a unique architectural complex. Their position on the cliffs high above the Ottawa River is a dramatic setting difficult to be surpassed anywhere. The buildings are undoubtedly the finest example of Gothic revival in North America. They suggest a freedom of dignity, a special warmth, and reticence that is very much a part of the Canadian character. In this sense, they are what Vincent Massey has stated, 'a splendid symbol of the country' which they serve.



The main entrance to the Houses of Parliament, surrounded by the coats-of-arms of Canada's ten provinces, is at the base of the Peace Tower.





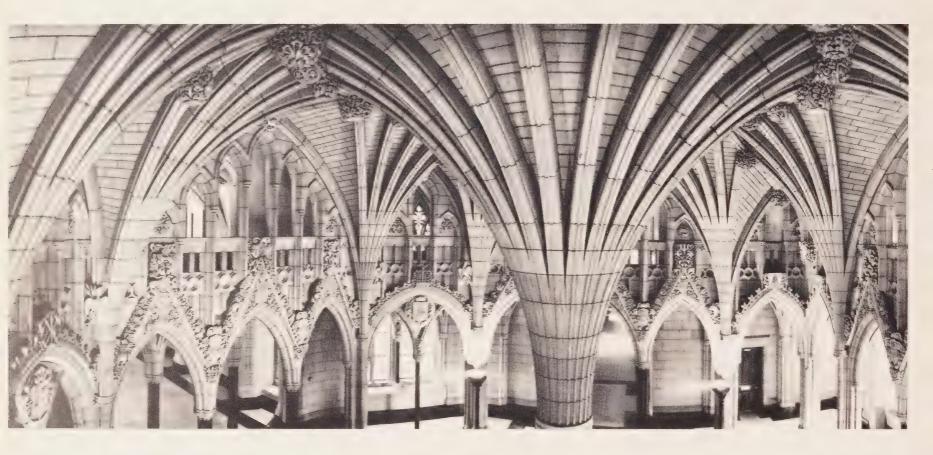




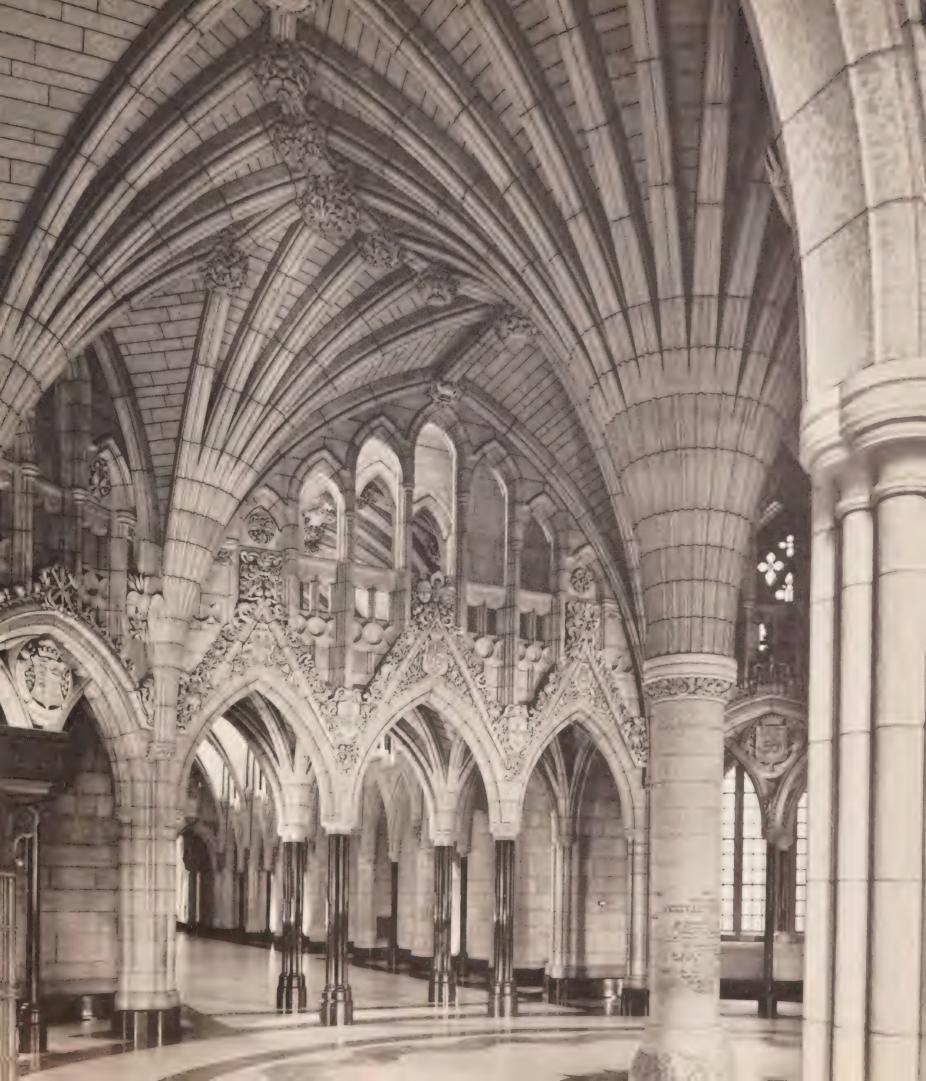




The Confederation Hall

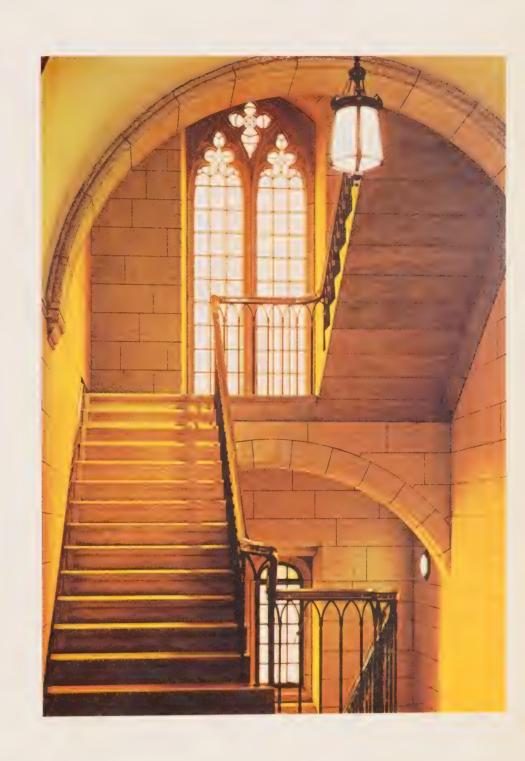


Confederation Hall, sometimes called the rotunda, is located inside the main entrance of the Houses of Parliament.





Afternoon light streams into the Speakers' Corridor directly behind the north end of the House of Commons' Chamber.





The interior walls of the Houses of Parliament are made of fossilized limestone from the quarries of Tyndall, Manitoba.



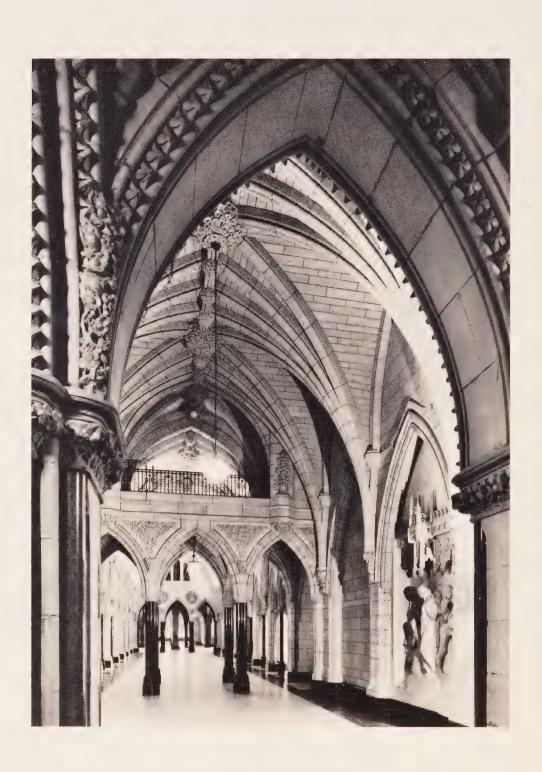


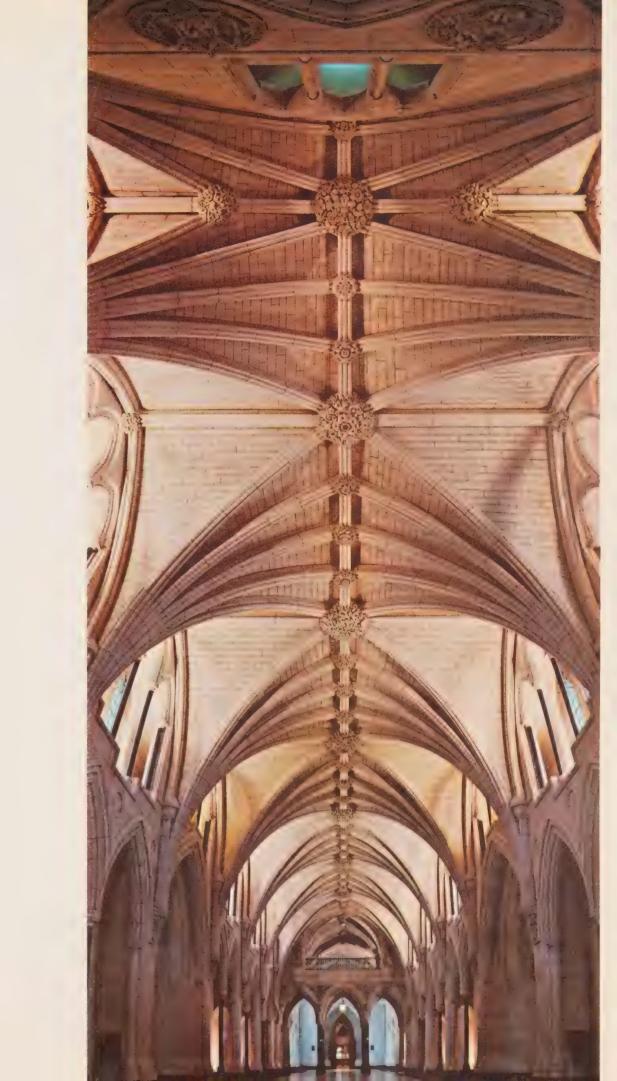
The corridor above the Commons' foyer leads to the visitors' gallery of the House of Commons.

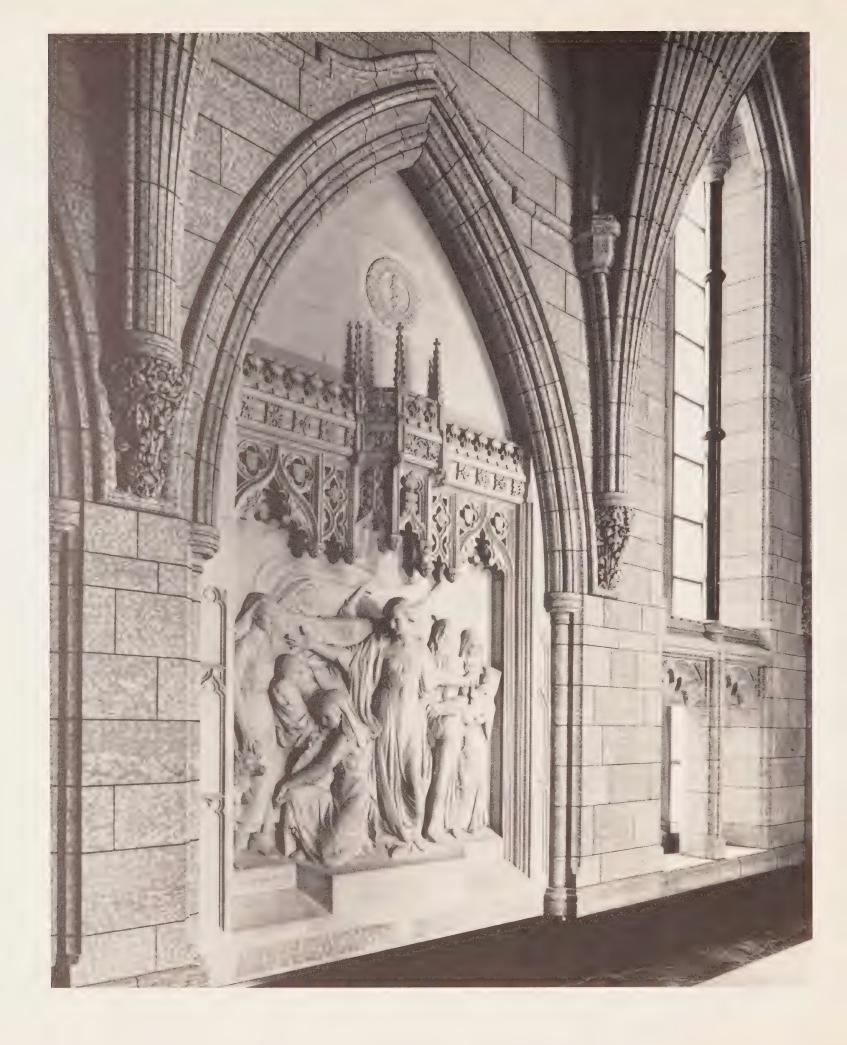


The Hall of Honour

The Gothic arch of the Parliamentary Library, completed in 1876, frames the vaulted Hall of Honour in the Houses of Parliament.











The Great Seals of Canada, carved in stone, are embedded in the south wall of the Hall of Honour.

The Nurses' Memorial in the Hall of Honour commemorates the service of Canadian nurses from 1639 to the present. Geo. W. Hill of Hamilton, Ontario was the sculptor.

The Memorial Chamber

Two stone lions with shields bearing the dates for the beginning and end of the First World War guard the entrance to the memorial chamber.

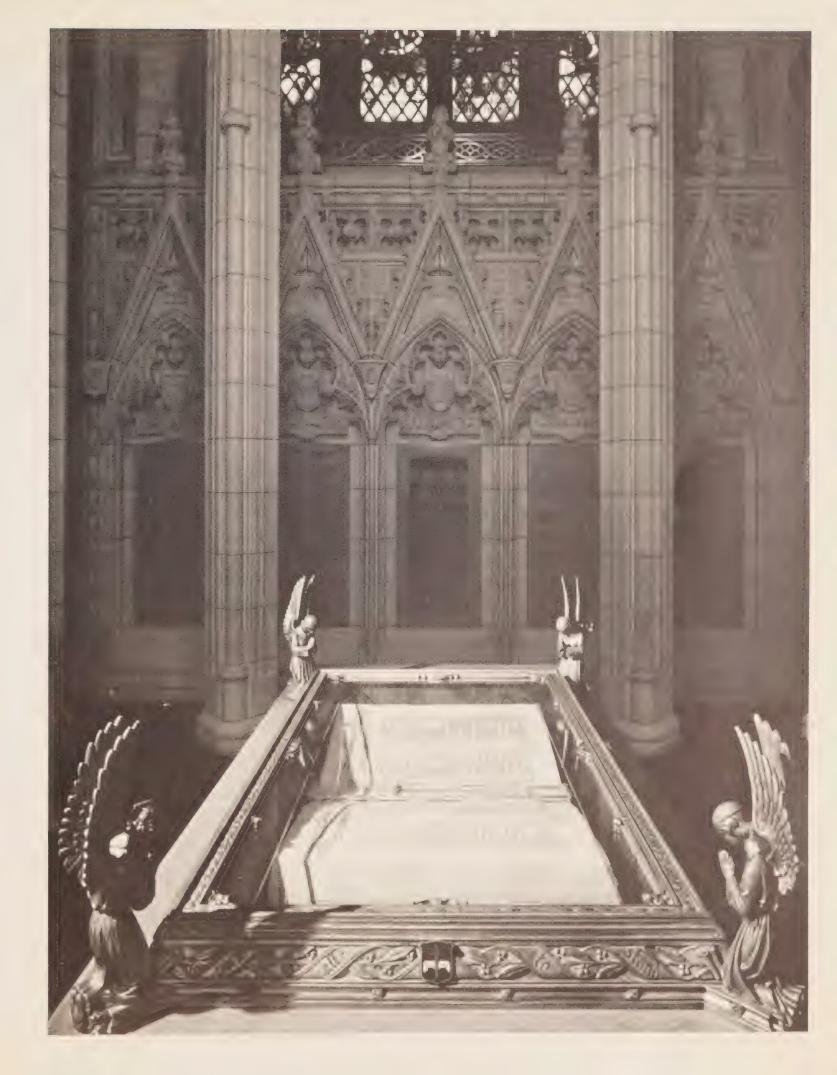


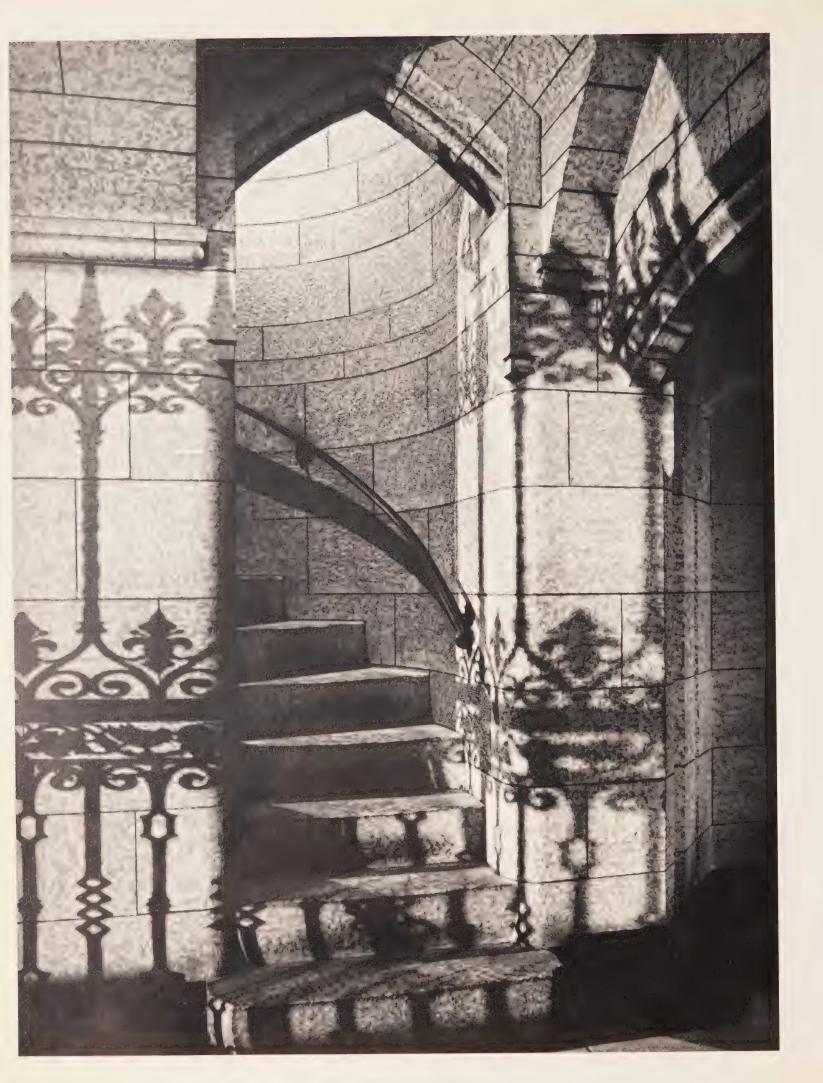


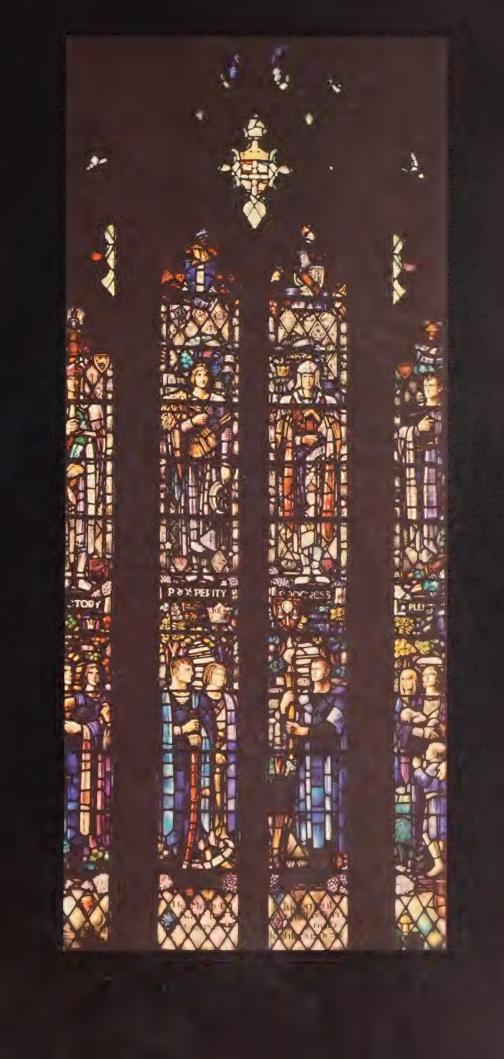
Behind the north wall of the Memorial Chamber is a staircase leading down from the Peace Tower. The other three walls contain stained glass windows.

The Memorial Chamber displays stone badges of every French, British and Canadian regiment that has ever taken part in the history of North America.











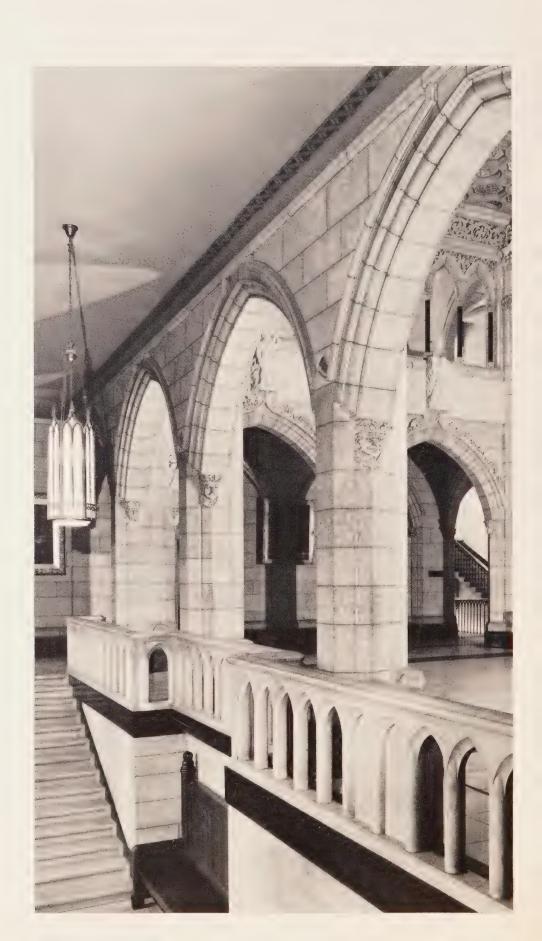






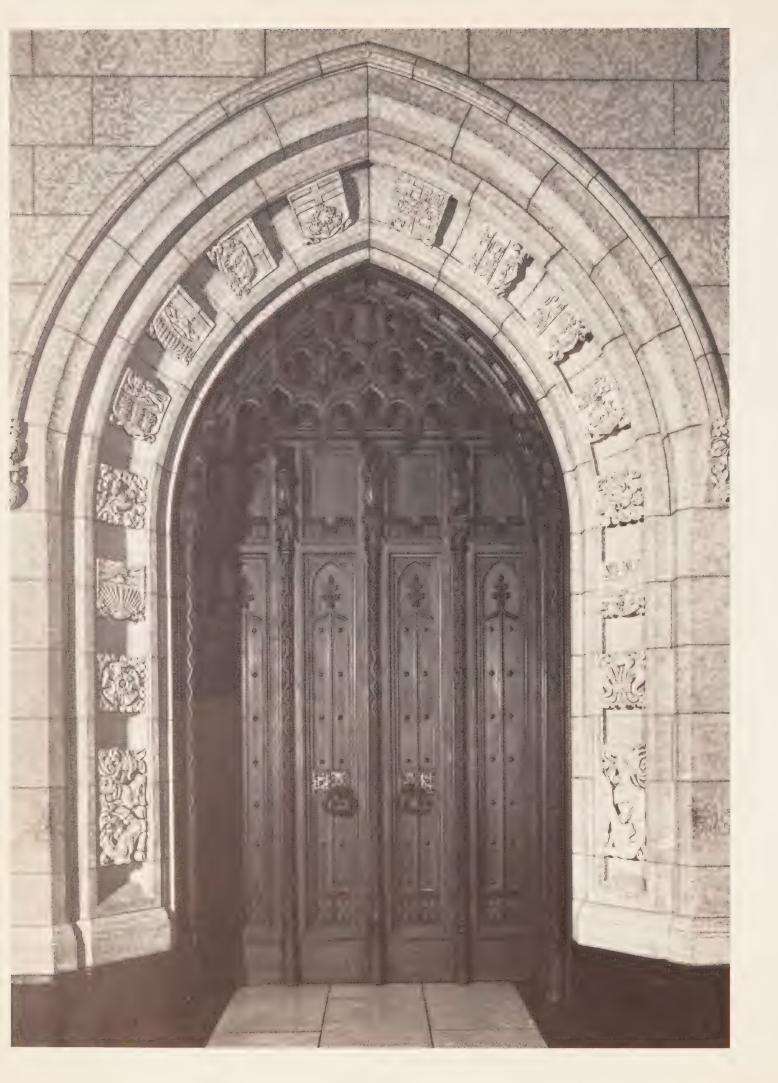
The House of Commons

This staircase directly inside the Commons' provide entrance leads to the foyer of the House of Commons.





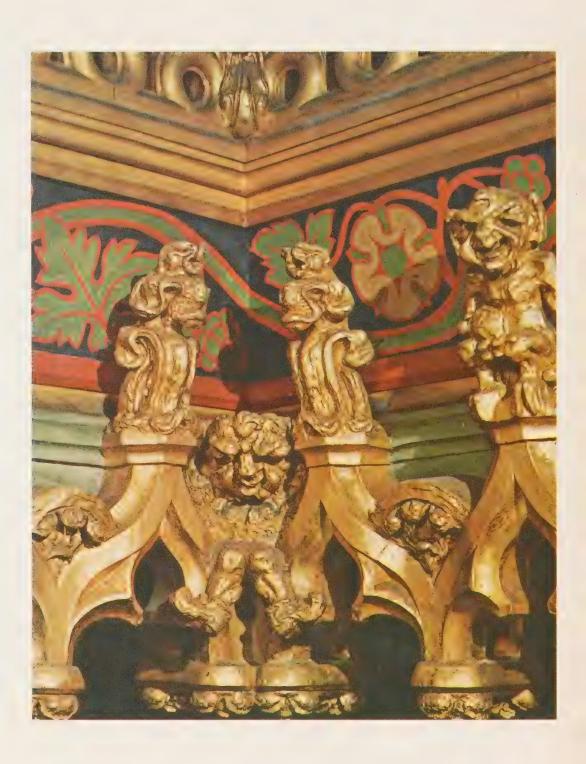
Behind the hand-wrought iron grill work of this ante-chamber is the House of Commons.



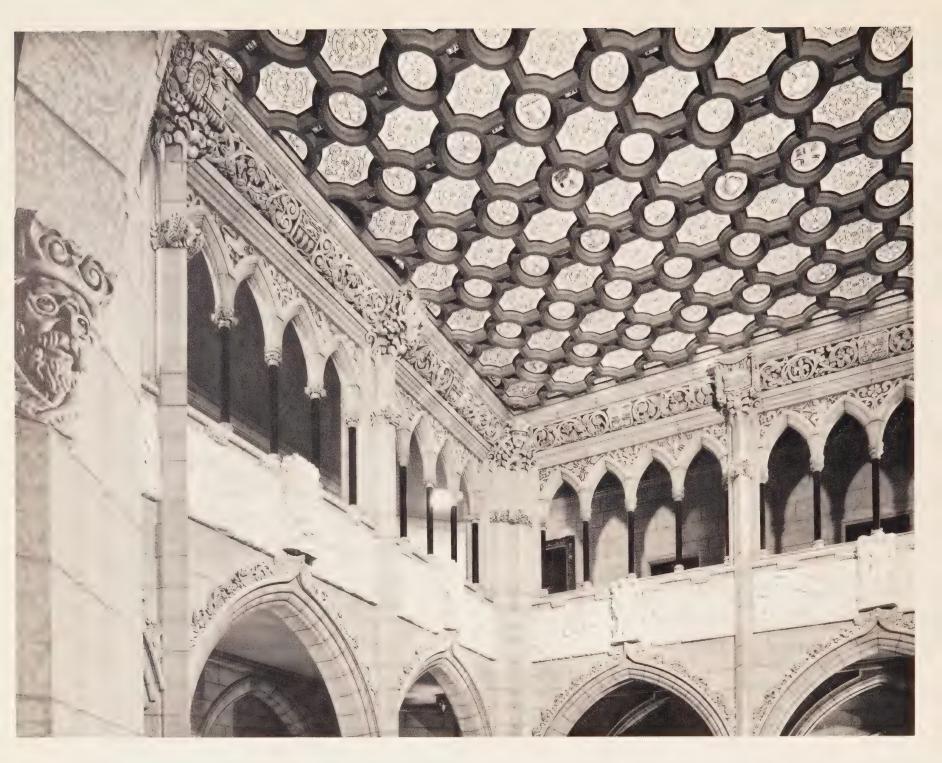
The massive hand-wrought iron handle on the door of the House of Commons was made by Paul Beau of Montreal. In addition, Beau fashioned all fireplace accessories in the building.



Culted plaster gargoyles and leaf-motif







The glass ceiling of the House of Commons' foyer and the sculptured stone walls and pillars are rich in symbolism depicting Canada's history and commerce.



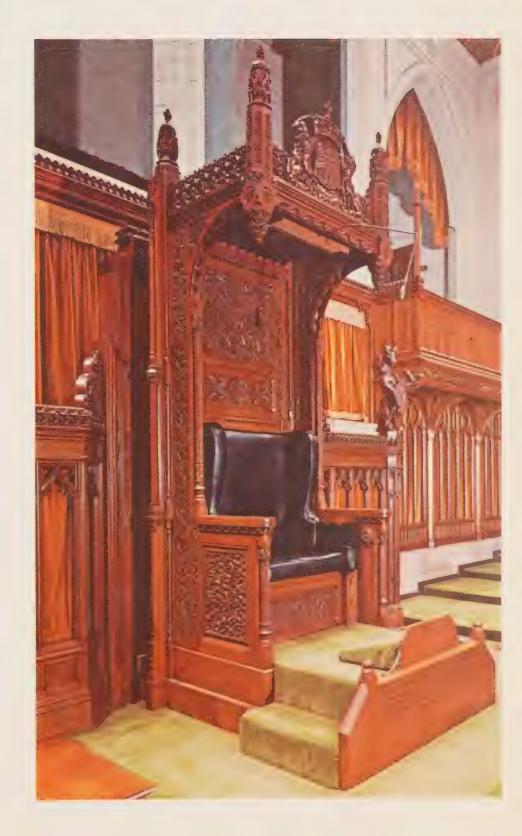




The House of Commons' mace contains gold and silver salvaged from the one destroyed in the fire of 1917.

The Speaker's chair is placed at the north end of the House of Commons' Chamber.

Members of the Government sit to the Speaker's right, the Opposition to his left.







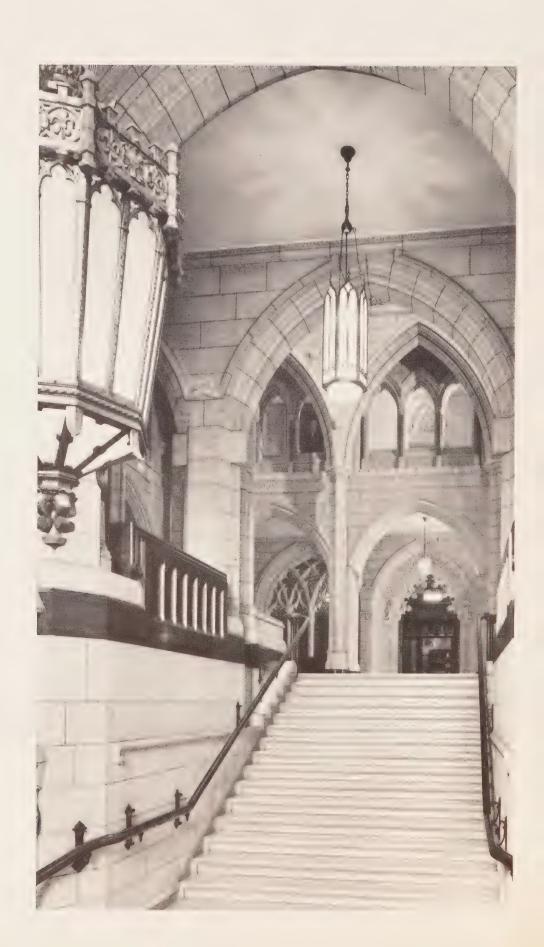


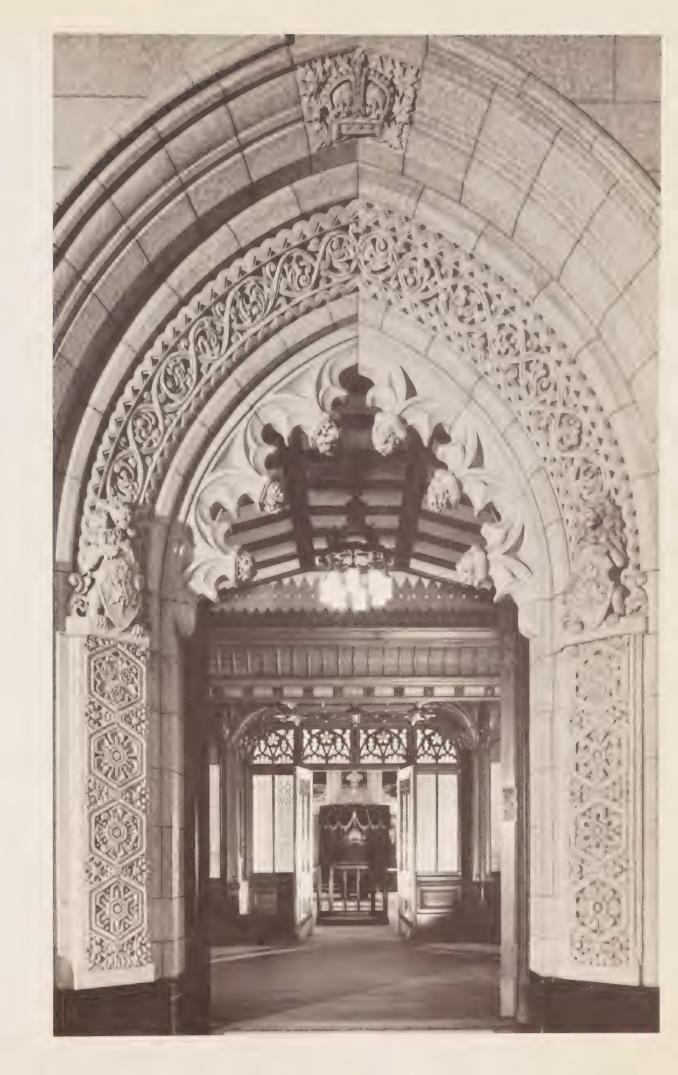
The fifty-three bells of the Peace Tower carillon are on several levels between the Memorial Chamber and the lookout located at the base of the clock.



The Senate

This staircase, directly inside the Senate entrance, leads to the spacious foyer containing royal portraits.

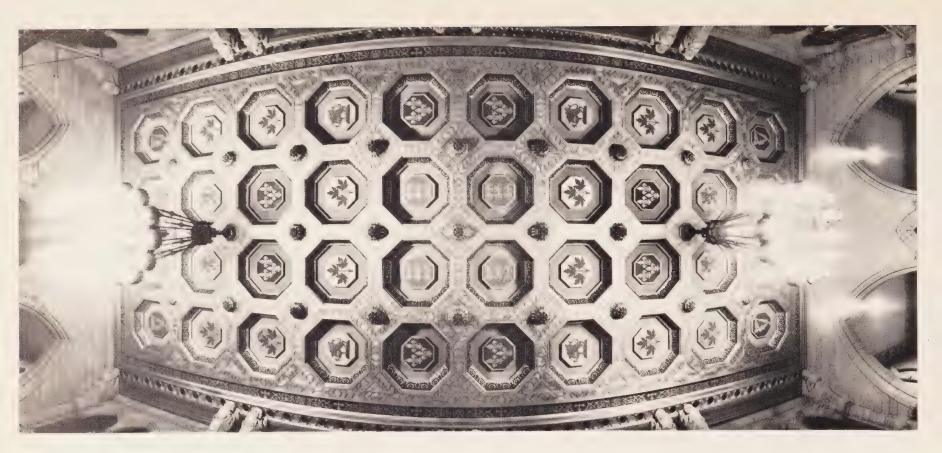




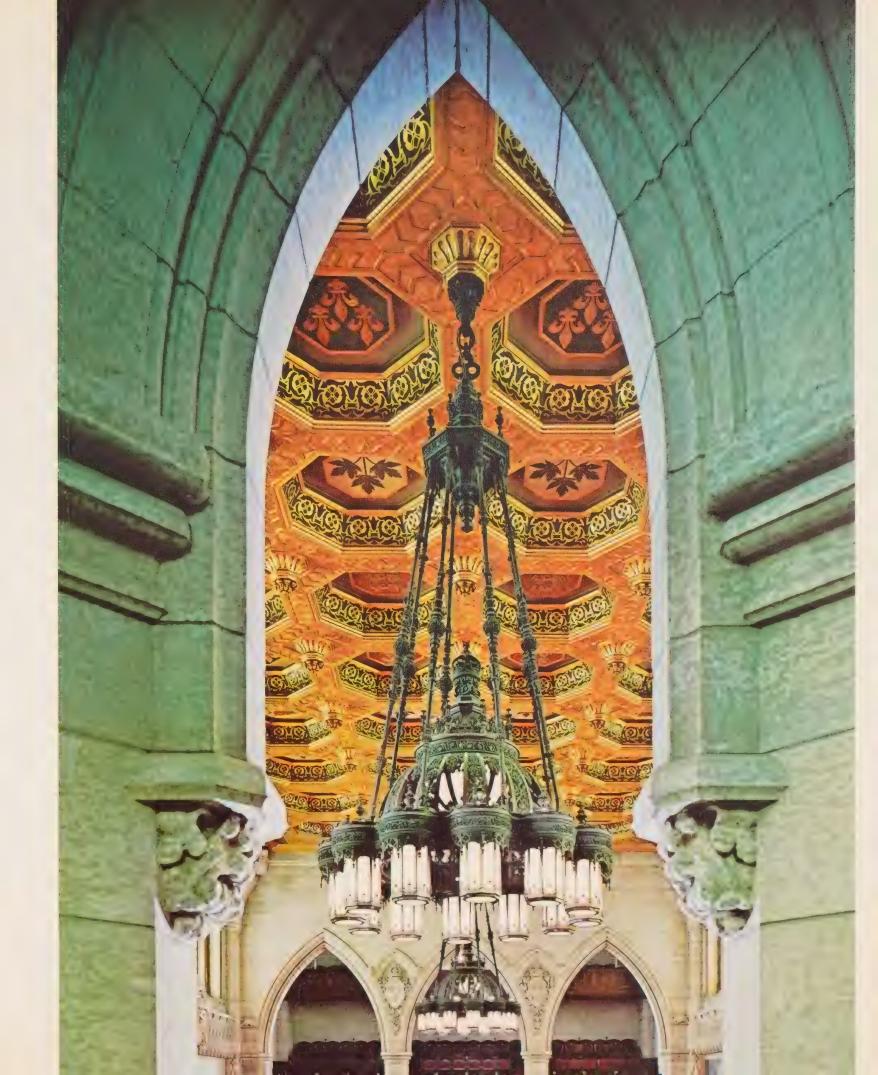


Canadian white oak panelling and carving is used to decorate the small Senate anteroom. The same type of wood is used throughout the Senate Chamber.





The gilt ceiling of the Senate has recessed glass octagonals bearing symbols of Canada, France, England, Scotland, Ireland and Wales.







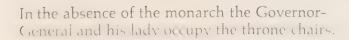


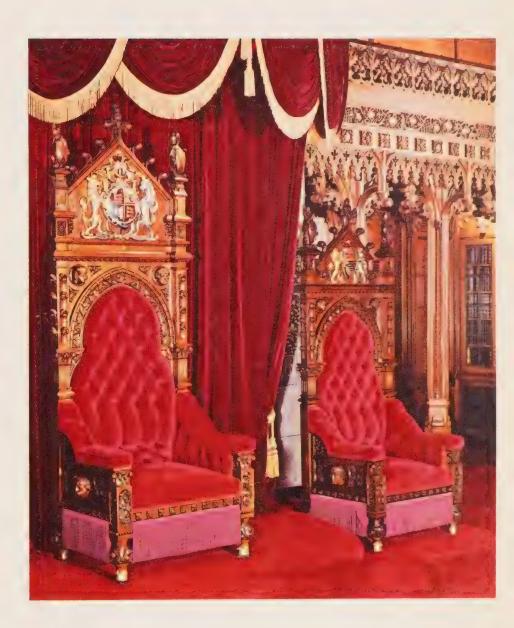


The royal coat-of-arms decorates the oak throne chair in the Senate chamber.



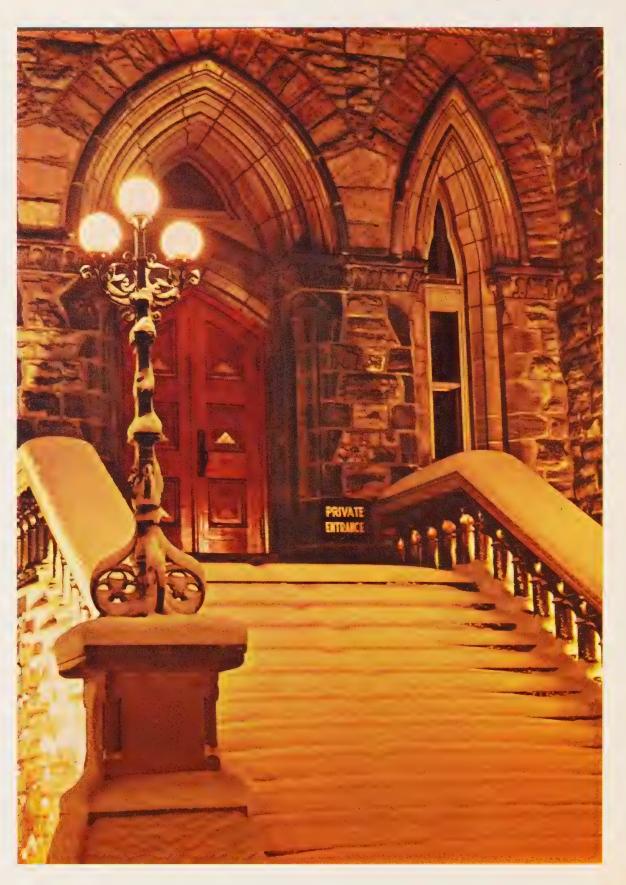
The Senate mace is placed on the table in the Senate when the chamber is in session.





The entrance to the Railway Committee Room off the Hall of Honour which was used by the Senate until the present Senate Chamber was completed.

The outside entrance to the Parliamentary Library has remained unchanged since 1876.

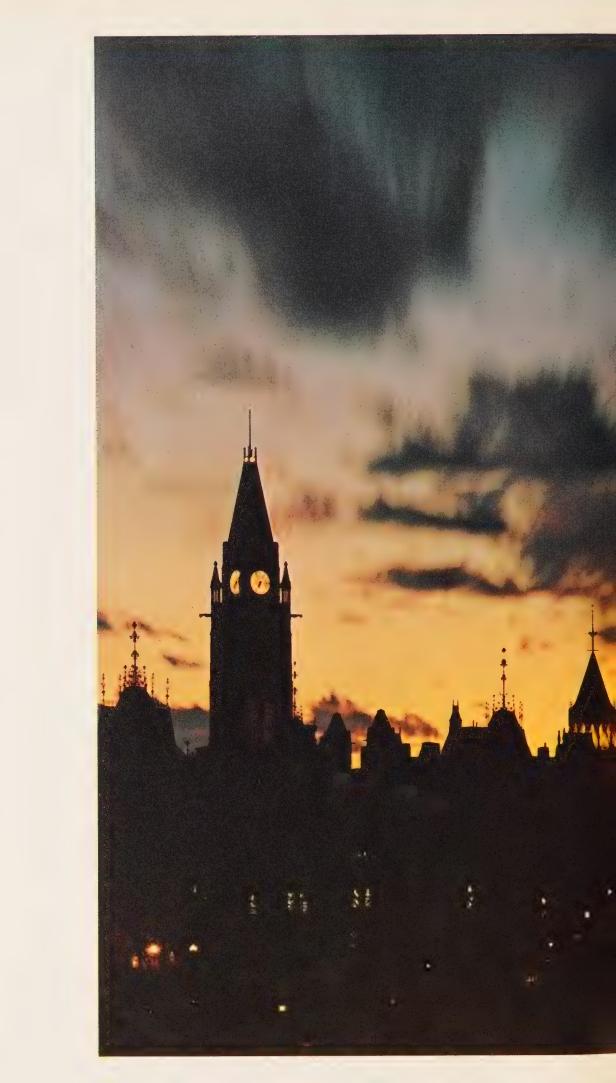






Confederation Hall was built in the refurbished century-old West Block. Antique crystal chandeliers, silk damask walls and gilt pine create a rich setting for special state functions.









One of a series of corbels in the Governor-General's suite and now the Senate Speaker's quarters. The date signifies the beginning of Viscount Monck's reign as Canada's first Governor-General.



Glazed windows with Gothic tracery in oak separate two of the several rooms in the Speaker of the Senate's quarters.



The Speaker of the Senate occupies elaborate rooms that formerly housed the Governor-General.



The Prime Minister's office located in the southeast corner of the Houses of Parliament, is one of three used by Canada's Head of State.



The Speaker of the House of Commons has his suite directly behind the Chamber. The windows overlook the Ottawa River and the city of Hull, Quebec.



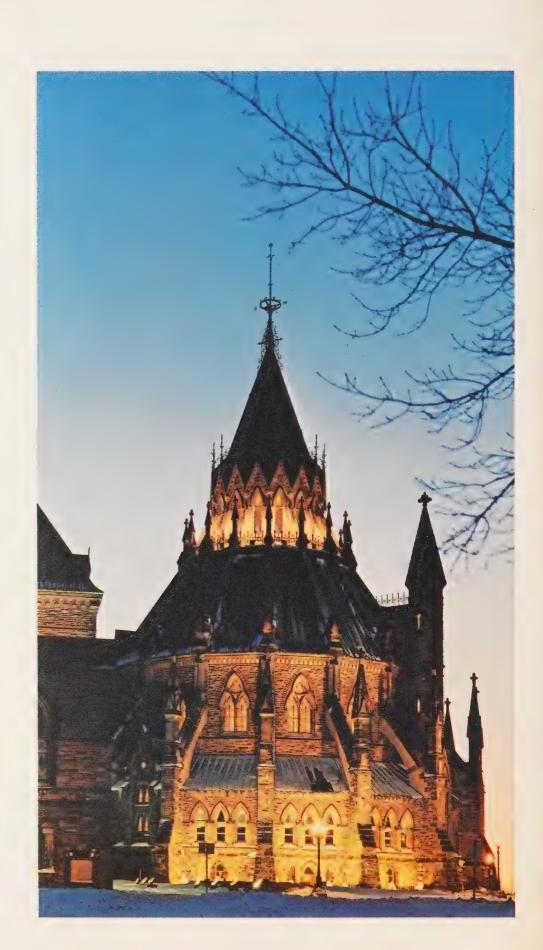
The Privv Council Chamber, located in the East Block, has been in use since Confederation.







The Parliamentary Library







The weather-vane on the library, like all the exterior and interior ironwork, originally was painted Chinese blue with richly gilted finials.

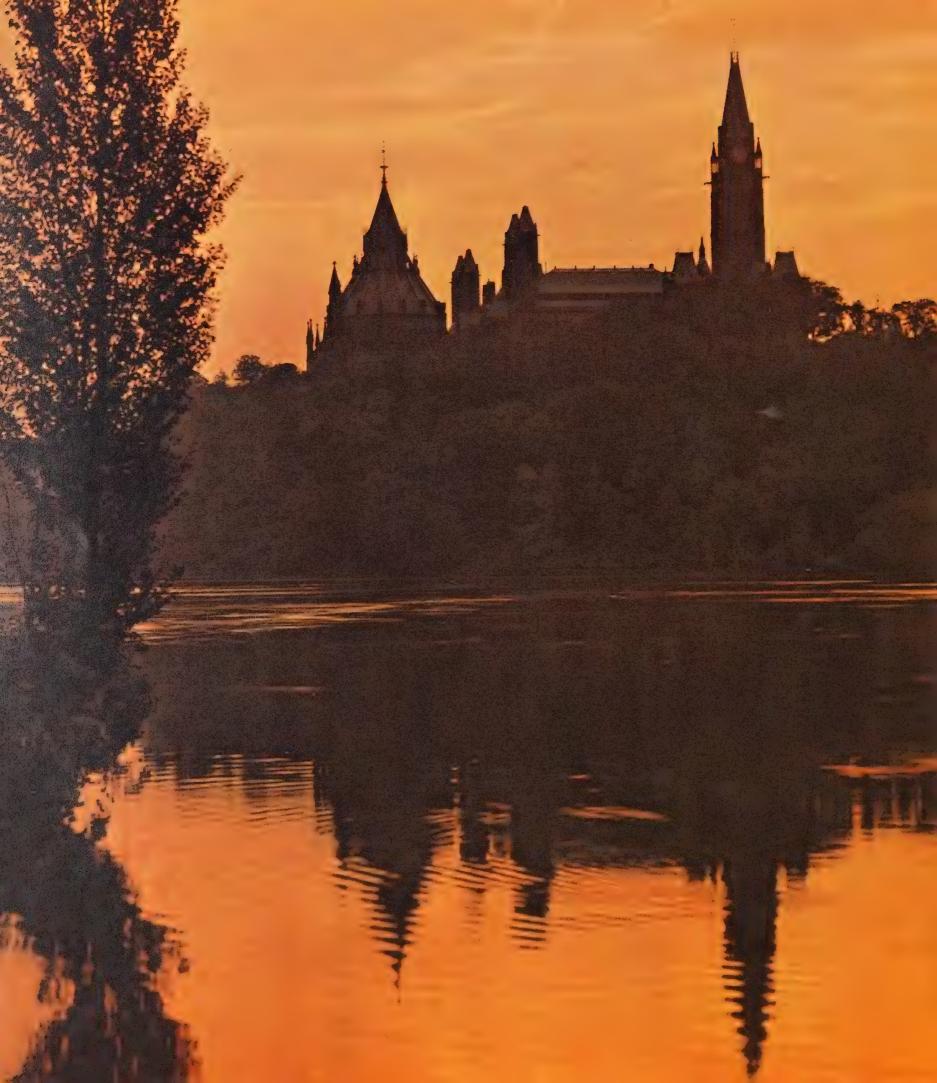


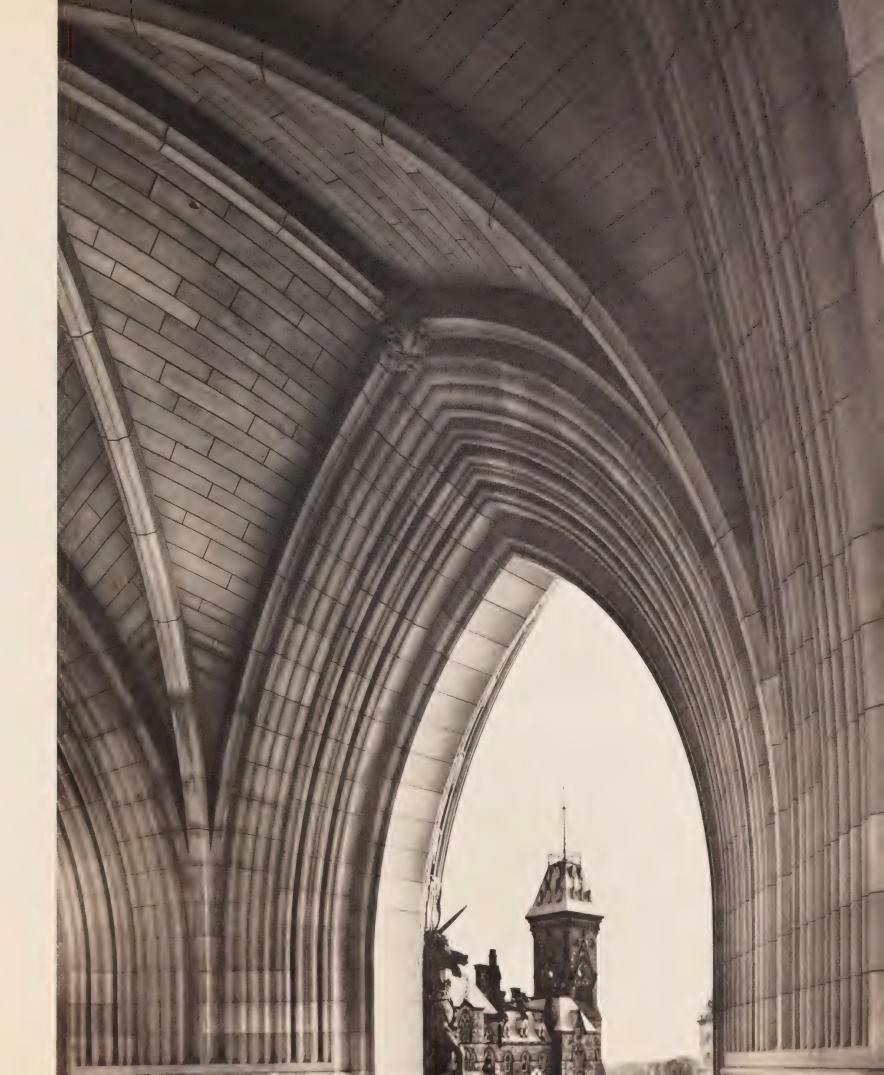


This photograph shows the genius of architect Fuller's superbly constructed library. The marble statue of Queen Victoria is by Marshall Wood.



The langers in the dome it is 140 feet above the floor of the Parliamentary Library



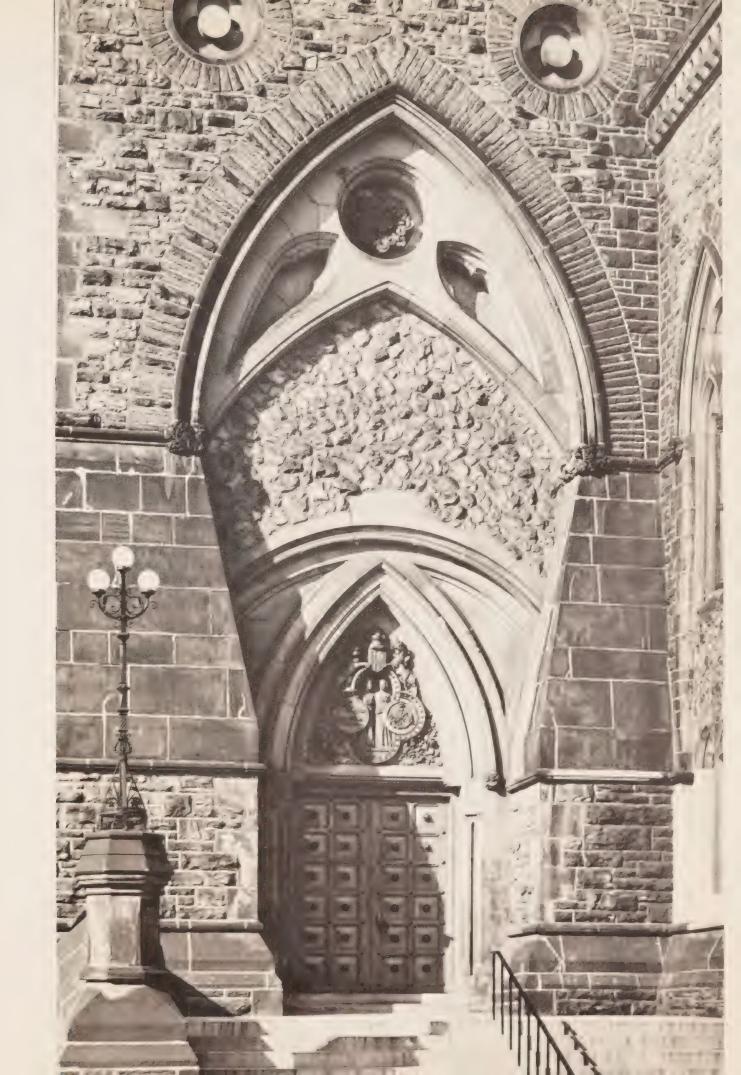


Exterior



The hand-made ironwork by Paul Beau on the outside door of the private Commons' entrance contains the *fleur-de-lis*, the thistle and the rose.

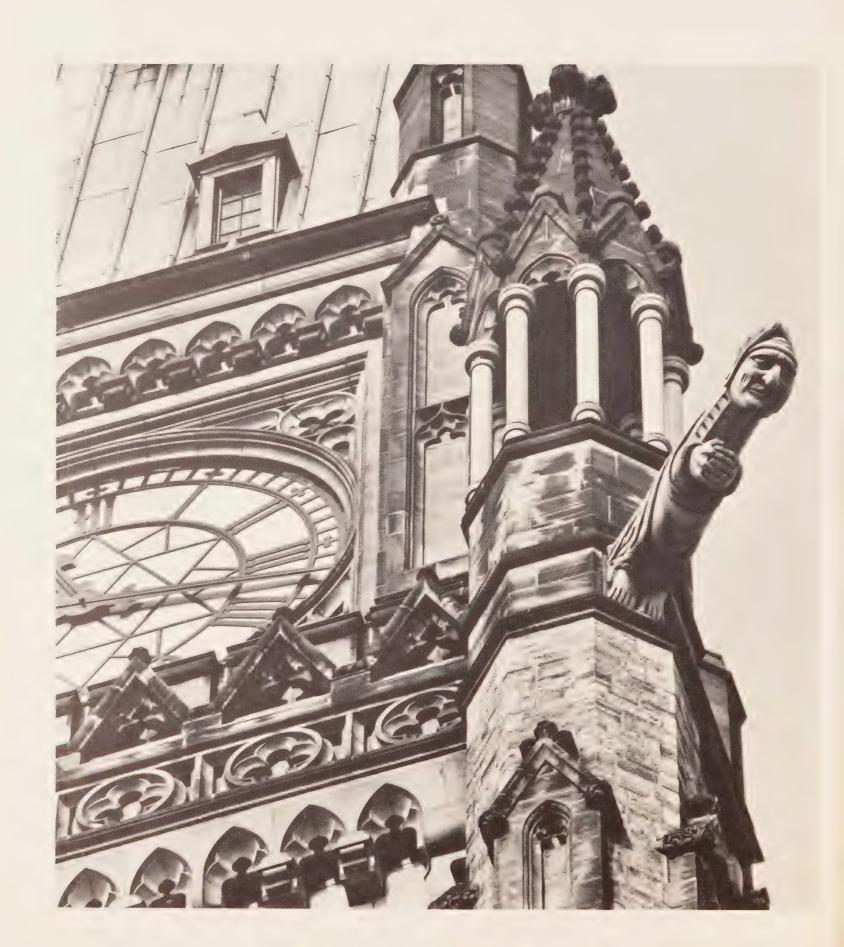
The main south entrance of the East Block shows the unique Gothic genius of Thomas Stent and Augustus Laver who designed the building.







For almost a half century, the Mackenzie Tower on the West Block was the highest landmark in Ottawa until the completion of the Centre Block's present Peace Tower. Four ten-foot gargoyles carved from Wallace stone project from each corner of the Peace Tower below the visitors' lookout.

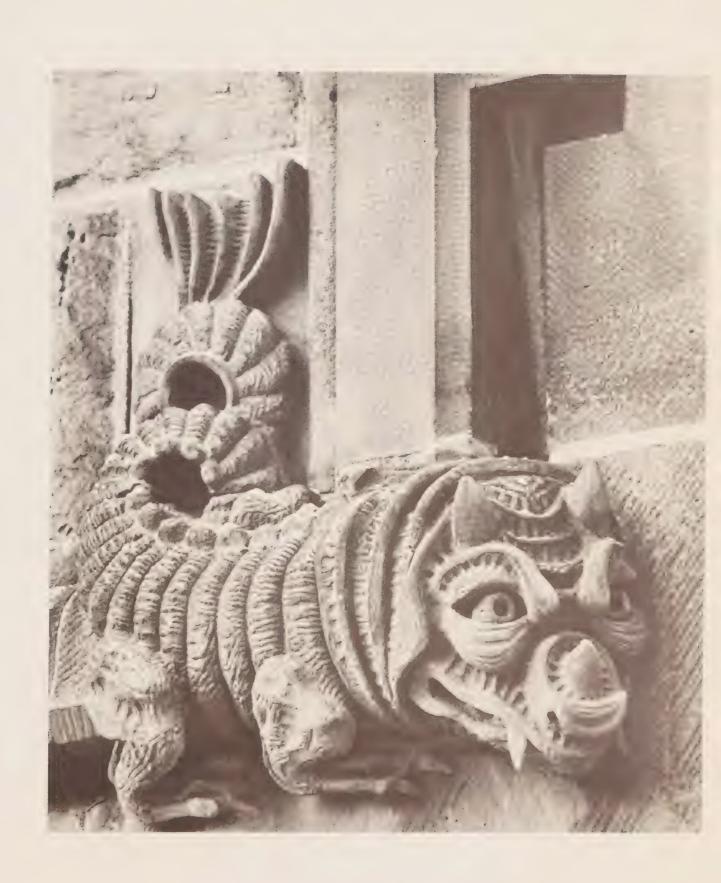














The windows and decorative ironwork on the East Block reflect domestic Victorian architecture of the 1860's.





The roof of the Houses of Parliament looking west from the Senate side of the building.









Designed by William Newton for Leslie Smart & Associates

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